

# THE HOME, ITS PROBLEMS AND ITS INTERESTS



SMART DINNER JACKET.

The vague of the separate coat for all sorts of occasions, formal and informal, increases daily. There are breakfast jackets, luncheon and tea jackets, bridge jackets and dinner coats of a thousand and one varieties; at least so it seems to the woman who is trying valiantly to make a choice, and make one jacket do duty for a dozen. The subject of the illustration is one that will fit in well for a great number of occasions. There is a carefully boned and fitted lining, a vest of tucked mousseline being cascaded with lace, and the front rolled back in long revers that match the round collar. A closely swathed girdle of black satin makes a very quaint note to the front of palest yellow crepe de chene, and the smart basques are shirred to this girdle, and lined inside with the black mousseline. The sleeve is a double puff that ends with a frill above the elbow.

## PLAIN AND FANCY STOCKS WORN WITH DIFFERENT GOWNS

The matter of neck dressings is a very important one in these days, and never has there been a time when taste, will and ingenuity were at such a premium for the production of novelties where-with to deck the summer girl's throat.

It has become quite a fashionable fad to make one's own neck dressings in these days, and the most modish piazza work for the summer resort will doubtless be the fashioning of dainty collars and stocks and cravats in all sorts of materials and with all the fancy stitches, lace stitches, drawn work, Mexican and Madeira work, with as many more as can be learned or copied for their better adornment.

With the plainly tailored shirt waist that accompanies the smart tailor made skirt or suit the collar and cravat of linen, more or less decorated with plain or fancy stitches, is the correct thing. The shape and the fit is all in all in these, and one must find out by careful experiment just exactly what form of collar best suits the face and the type of features, and stick determinedly to this.

### Stiff Linen in Paris.

The Parisiennes are indulging in an extreme fad for the stiff linen collars and cuffs, and they are wearing them with all but the dressiest of frocks. But with their characteristic touch they are making even the plainest and stiffest of these take on some air of elaboration. The sets are finished with hemstitched bands instead of machine stitching. French knots, embroidered polka dots, little sprays of flowers done in rainbow blind work, as well as the excessively popular broderie anglaise, or English eyelet embroidery, are all called upon to mitigate the severe plainness of this style.

There are two very distinct styles to the summer neckwear. There are collars, finished with either a rabat or a bow, which demand some little starch in their laundering to preserve the stiff finish, and there are the bands that fit in better with the prevailing mode couple, and which must rely upon those little rods of featherbone for their staying in shape.

### Featherbone Foundations Useful.

Those featherbone foundations, that are really shaped collars of soft and sheer featherbone, and which one can purchase at any notion counter in a delightful variety of shapes, are a boon to the girl who desires to have a large number of different neck dressings without the labor of sewing the sustaining little rods into every one of them. At the best shops, of course, all of the stocks and collars are so supplied in the making, but where one fashions one's own the ready made foundation will prove quite an acquisition.

And here the need of finding the right shape can readily be filled, for one can try and determine just what shape is the most becoming. Then the collars can be adjusted to this with any number of those dainty little fancy pins that are such a rage at present, and one can have the comforting consciousness that the neck dressing is ever in order and the most becoming that could possibly be desired.

Consider the Contour of the Face. One might say something about the style and fit of the fashionable collars and their wearers. The girl with the round and plump face would better select the foundation collar that has a

very marked point right in the center of the front. Her sister with the long and slender type of features should, on the contrary, select the plain round collar, and the thinner the face the higher and better setting the collar must be, if she is to make the most of whatever measure of good looks may be hers. Some leaders of the mode on the other side of the Atlantic who are of this latter type are reviving that little lift to the collar right under the ears and finishing the back with the perkiness of upstanding ends. With the style, needless to say, the hair would better be dressed high, or if worn low, a net must be deftly pinned around the low knot on the neck.

### The Button—its Uses.

A recently imported princess dress is trimmed with no less than fifty dozens of buttons! The dress is of apricot taffeta, and the buttons, which are small, are covered with mardore velvet.

One new tailor rig, that was designed in London, is of a blue mixture, the flared skirt buttoned down the center front. The Eton-like jacket is also buttoned down the front. In this instance the buttons are covered with taffeta.

There are, however, no cut-and-dried rules to regulate the use of the button. Tiny ones are put on in rows anywhere to accentuate gorges or trimmings, while larger ones are just the thing, either single or in threes, to appear to hold down panels or any emplacements.

And there's as much variety in the buttons as in the way of using them. For cloth costumes they are covered with velvet or silk, while for walking suits leather may serve.

For afternoon evening wear there's no limit. There are hand-painted silk ones to represent Dresden china, and there are many covered with lace. Or a tiny motif in real lace is applied to a button covered with silk.

Then there are the jeweled buttons of various sorts, some of them set in gold rims.—Philadelphia Record.

### They Never Quarreled.

It is an Englishman speaking in the interest of woman suffrage who tells the following story to show his appreciation of the good qualities of women. A minister, in an address to the members of his congregation, asked all the women who had never quarreled with their husbands to rise. Every woman in the house remained seated.

"Now," said the minister, "let all the men who have never quarreled with their wives rise." Thereupon the men, each wearing an expression of conscious righteousness, a look saying plainly, "It is I, who have caused all my troubles," stood to receive the minister's blessing.

But, contrary to their expectations, a stern expression stole over his face, and, raising his eyes upward, he prayed solemnly:

"O, Lord, have mercy upon these ten lars."

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## COTTON COVERS FOR THE FURNITURE IN THE SUMMER

Change is essential to every one, and if they cannot get it in the warm season by going out of town they should do all that they can to have variety at home. It not only rests the mind, but it actually refreshes and that is why any effort put into fixing a city house or apartment for the summer is more than worth while.

One of the most noticeable and pleasant changes is gained through covering the furniture with a figured cotton, and the expense of this after the first season is absolutely nothing at all. The set will require only one laundering a season, and if this is carefully done and the material is a good quality, the colors will hold perfectly. A set should last easily for three seasons, and sometimes four.

When money is no object the covers may be made to order, and, indeed, this is by no means expensive. Nevertheless, there is a great saving in making one's own, and contrary to the general idea the work is not hard. It is all done on machine, and cutting the pattern, which is the fussiest thing to be done, is not hard for a woman who knows anything of sewing.

### Cutting Pattern.

The best way to do this is to take a large piece of brown paper and, laying it over the seat, cut that first. It is to make the pattern the exact size than to try to allow seams in the paper. That can be done afterward in the cloth, and care must be taken not to forget it. After the seat pin another piece of paper on the back of the chair and cut that to fit. If the chair is very thick through the back another "side piece," as it were, must be cut to join them. Otherwise the cover will be found too small, as the thickness of the back will take up some. Two back pieces are required, one for the front and one for the back. If the chair has arms cut those separate by simply laying a piece of paper across in one long strip. Great care should be taken that it is wide enough to join the back cover, otherwise the gap will spoil the entire effect.

When it comes to cutting the material shrinking when being washed must be considered. Very wide seams must be allowed, and it must not be forgotten

that all the covers must be made so that they slip on easily to fasten with tapes. If they are tucked on they are not so pretty and are more difficult to take off. Careful makers bind all the seams with tape of a color contained in the design, but this is quite fussy and this a trifle to the expense. An equally nice finish is made by French seaming, making the first run on the wrong side so that the last seam comes on the right side. This makes a cordlike edge that washes well and holds the shape of the cover. All fastenings to hold the different corners together should be made with tapes, colored rather than white. When cutting the design is of a type that runs directly up or down care must be taken that in all the pieces it is going the same way, preferably up.

### French Cretonne.

One of the most serviceable materials for coverings is French cretonne. The imported material holds its colors better than the domestic, and for that reason is far more economical in the end, although it costs more at first. There are frequently sales when a 75-cent quality may be had for 37 cents, or even less. Denim is good and washes well. Figured burlaps are too sleazy and loosely woven either to wash or to hold their shape.

The covered effects are the prettiest of any patterns, and pinks, blues, and pale greens, as well as yellows, are cool in effect and pleasing to the eye. Whatever design is selected should be used exclusively, for the designs are very striking and more than one is discordant. If any colors are used it is better to cover them in plain colors of the same tones as those which appear in the design.

A bachelor girl who spends her summers in town completely transforms her rooms each season. The heavy mahogany chairs covered in dull red through the winter are hidden under cretonne coverings of cool figured blue and green. The cushions are taken down and heavy rugs are taken up and in their place others of blue combining the same colors that appear in the cretonne. A corner window seat is draped with cretonne, and all the cushions are done over in the same scheme. Two or three other comfort and coolness to informal victors, and high on a shelf is an electric fan that sweeps the place with cooling breezes when the air outside falls. This particular woman absolutely refuses to go away in the summer.

"I get change enough right here, and I am too comfortable to move," she declares.

## BEAD FRINGES

Pretty Summer Work—Easily Fashioned and Rather Decorative.

Beadwork shades for candles and lamps are one of the prettiest decorations for summer cottages on the market, and they are the most attractive for hall and table lamps and bedroom candles.

The glint from the tiny fringe of glass globules as it catches the light makes a pretty picture, and the effect is most cheerful, whether the whole shade or only the fringe is made from beads.

Nothing could be simpler than stringing one bead after another on two or three half-inch lengths and then sewing them to a round wire frame covered with tape for a foundation, which makes the plain fringe. They may be in red, blue or any color desired, and of any size, large, small or graduated.

Shades that make the most attractive shades, that have the most sparkle, are the lined styles—clear glass with a touch of color at the top and bottom where the head is pierced.

The diamond-shape fringe is more complicated, and can be made elaborate with a variety of different colored beads worked into the pattern.

To make this design is to start at the wire foundation with three beads strung on one thread, each string being a separate piece at the beginning. Two needles must pass through a fourth bead of the same color, or a different shade if a color design is to be worked out. Have the threads separate again, hence being caught on either strand and both catching a fourth one together. Continue this until the pattern is the desired size.

To carry out the diamond shape in the loose ends begin where the pointed shape ends the row. Run a thread through the last little bead and string on enough to hang down to the longest point of the figure and end it by carefully knotting over the last bead. The ends are made by following this plan with each little figure in the diamond. Another way, and perhaps an easier one, is to take one thread all the way round the wire, stringing first three beads and then one of different color, in, in, in, and take the sixth in the foundation. Repeat until there is a zigzag row all the way around. Next slip the needle through the bead that comes to a little point and begin another in the same way, leaving a long thread hanging that is later to be strung with beads of a different shade. At equal intervals leave a thread hanging at the end as at the beginning, instead of going all the way around.

The third row is started in the first point of the second and the fourth done in the same way. The last row is a tiny point. Thread the ends and the fringe is complete.

To make frames for the shades fine wire should be used to make it light and serviceable.

For the novice in bead making the easiest plan is to string the beads on single wire patterns and then put them together in a whole and sew on the fringe.

## DRUNKENNESS A TERRIBLE DISEASE

In every large city the mission superintendent has a brood of close contact with the terrible results of drunkenness, and realize what a fearful curse it is to humanity. W. C. McMichael, superintendent of the People's Mission, in Washington, says: "I am superintendent of the People's Mission, a recognized Christian organization that is doing a world of good. One of our people who had been drinking a pint of whiskey a day for a great many years was put on Orline, and I am happy to say that a cure was effected within ten days from the time the first dose was given, and he is now restored to perfect sobriety. I have no way to thank you for the valuable specific for this terrible disease, drunkenness."

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## LIST OF ELIGIBLES

Last Sunday's List of Puzzles Included Only the Eligibles.

The list of names which was published on the Puzzle Page of the Washington Sunday Times last Sunday contained only the names of those who are still eligible for the Puzzle Contest. Those names which have been dropped from the card-index system, either because of failure in the part of the contestant to send in an answer to a puzzle, or because of actual failure in the working of a puzzle, were omitted from that list. Should a contestant and that her name was published on last Sunday's list of eligibles, in spite of the fact that it was published in the week before, June 18, in the list of the puzzles, she may assume that her name was incorrectly published on the List of Failures, and has therefore been reinstated and published again in the list of those still eligible.

The Washington Sunday Times will be pleased to correct any errors possible, but cannot reinstate any contestant who fails to sign her name to her answer, does not send in an answer, or neglects to mail her answer within the allotted time limit.



### FOR THE SUMMER HOP.

Simple, but wonderfully effective, is gown of pale pink chiffon cloth and fashioned after this model makes a delightful gown for summer evening hops at resort hotels. Fine vertical tucks confine the fullness over hips, and the bottom of skirt is finished with three deep tucks and graduated dainties. The low cut bodice is built on the surplice lines and is quite pointed at waist line, front and back. Shoulder pieces of white Irish lace and bands of same on the elbow sleeves are the only trimming.

## Mourning Veils Are Short In the Front and Long in Back

Mourning veils are now being worn short in front, the drapery extending in the back to below the waist line. Time was when all veils used for first mourning reached below the knee in front, sometimes extending nearly to the hem of the gown. Time was, too, when mourning veils held to the classic and almost shapeless folds of the drapery of the ancients, but modern mourning is anything but doleful in line, the color being the only token that the wearer is clad in garments representing grief.

### For Young Girls.

For young girls, a veil two yards and a half long is worn as immediate mourning. This veil is usually of silk nun's veiling, draped to below the chin in front, but falls in folds behind the hat.

After the first three months this veil is put aside for a short one of point d'esprit or other net with a mourning border.

Hats for young girls to be worn with these veils are in many shapes. The smart and jaunty little peau seems an odd sort of mourning headgear, yet it is shown in heavy peau de sole with dull jet aigrettes, and even the somber nature of its trimming takes but little from its cheerful aspect. Then there are numbers of modified tricorne, mushroom shapes with black silk roses, and the little round duchesse bonnets looking like "mothers" of the smaller polio shapes.

All these are shown in peau de sole, black crepe and dull black straw, and are meant to be worn with veils.

Widows have a large assortment of hats and bonnets from which to select

their early mourning headgear. Toque shapes of crepe can be worn from the very first. Of course, the veil is worn over the face for the first three months, after which it is draped behind the bonnet or hat. Bonnets are rarely worn except by older women, the exception to this rule is an English style decreasing a small pointed bonnet usually trimmed heavily with dull jet beads. This is worn after the first year of mourning, with a veil of silk nun's veiling draped in the back and falling to below the waist. White chiffon strings, lying beneath the chin in a soft bow, are added to this arrangement of veil and bonnet.

Very smart is a rather wide toque of crepe with veil draped in a wide box pleat, which may be worn over one shoulder or allowed to fall straight behind from the crown, half the hat. This is to be worn after six months or a year. The hem of the crepe veil is not less than a foot in depth.

### For Immediate Mourning.

Veils of bombazine having deep borders of silk are also shown for a widow's immediate mourning. These are arranged to fall to the corsage in front and below the hip at either side. Quite odd is the small hat of cream plush worn during the second year of mourning. This is sometimes a tricorne, and again a pointed toque of white net, having a two-inch border of the crepe. This is worn with a black gown and is decidedly striking. While crepe is still the fashionable mourning material both for gowns, veils, and hats, ponderous veils are no longer seen, and all the effects are as light weight in appearance as possible, even those to be used for immediate mourning.



Practically a

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